

edward johnson building
faculty of music
university of toronto



THE UNIVERSITY OF TORONTO SYMPHONY ORCHESTRA

VICTOR FELDBRILL, CONDUCTOR

DANIEL WARREN, TRUMPET

GIANETTA BARIL, HARP

MACMILLAN THEATRE

8 P.M.

SATURDAY, OCTOBER 17, 1981

PROGRAM

Egmont Overture

LUDWIG VAN BEETHOVEN

Beethoven's overtures written for dramas pass their original function as curtain-raisers and foreshadow the symphonic poem. The overture to Goethe's play, Egmont, for which Beethoven also wrote incidental music, is a good example of this developing form.

Jeffrey Mason, conductor

Concerto for Trumpet in D Major

GEORG PHILLIP TELEMANN

Adagio
Allegro
Grave
Allegro

The concerto is one of the many forms to emerge during the Baroque period. The term is drawn from two possible Latin roots, either "concertare", to fight, or "consere", to join together. Whether one chooses either or both meanings, the term aptly describes the contrasting textures created by soloist and orchestra throughout the development of the form.

This concerto is for solo trumpet with the modest accompaniment of violins and basso continuo. In the first Adagio movement, the trumpet is treated lyrically, while in the two Allegro movements there is a good deal of brilliant figurative work. The contrasting third movement is in B minor and for strings alone.

Telemann was a prolific composer well respected by his contemporaries. He wrote many cantatas and operas as well as instrumental music with ease and fluency. Many of his manuscripts are housed in a collection at Darmstadt and it is from that collection that this concerto is taken.

Harp Concerto, Opus 25 (Canadian Premiere)

ALBERTO GINASTERA

Allegro giusto
Molto moderato
Liberamente capriccioso - Vivace

Argentinian composer Alberto Ginastera demonstrated early musical gifts. He studied piano as a child, adding composition and theory

UNIVERSITY OF TORONTO SYMPHONY ORCHESTRA PERSONNEL

Violin I

David Adams, Winnipeg
Marie Bérard, Trois-Rivières
Doug Brierley, Ottawa
Martha Campbell, Toronto
Carol Fraser, Charlottetown
Nancy Gibson, Toronto
Mika Hiroshima, Fujisawa, Japan
Samuel Ho, Canton, China
Janet Horne, Sault Ste. Marie
Allyson Lyne, Edmonton
Rod MacDonald, Toronto
** Nancy Mathis, Toronto
Paule Préfontaine, Montréal
Yoshiko Sasaki, Chiba, Japan
Mariko Yaguchi, Ottawa
Paul Zevenhuizen, Toronto

** concertmaster

Violin II

Edmund Agopian, Toronto
Lise Boutin, Montréal
Nancy Bruce, Ottawa
Robert Bruyn, Nepean
May Ing, Toronto
Carol Jenkins, Toronto
Hiroko Kagawa, Ashiya, Japan
Janie Kim, Burnaby, B.C.
Brian Laeser, White Rock, B.C.
Dominique Laplante, Ottawa
Holly Larson, Vancouver
Anders Norberg, Göteborg, Sweden
Yung Song, Toronto
David Visentin, Vancouver
Paul Visentin, Vancouver
* Mark Wells, Toronto
Alan Woo, Toronto

* principal

Viola

Bruce Crowe, Toronto
Linde Gregory, Toronto
Ronald Hay, Sackville, N.B.
* Mary Carol Nugent, St. John's
Dorothy Pellerin, Ottawa
Tracy Poizner, Toronto
Sheila Smyth, Toronto
Beverley Spotton, Toronto
Linda Umbrico, Toronto
Claudio Vena, Toronto
David Wadley, Sault Ste. Marie

* principal

Cello

Maurizio Baccante, Toronto
Trish Balmer, Toronto
* Sally Bick, Toronto
Mark Chambers, Toronto
Daralis Collins, Edmonton
Sonja de Langen, Vancouver
Jon Ingham, Ancaster
Janet Kuschak, Toronto
Margot Marlatt, Klamath Falls,
Oregon
Luis Sarda, Caracas, Venezuela
Elaine Thompson, Toronto
Paul Widner, Toronto

* principal

Bass

Dennis Connelly, Windsor, N.S.
Peter Jones, Guelph
Paul Langley, Toronto
* David Longenecker, Toronto
Michelle Mayers, Toronto
Roger Monie, Toronto
Tracy Mortimore, Toronto
Paul Rogers, London

Jeremy Webster, Toronto
Zhov Cong Lin, Shanghai, China

Flute

Lucie Batteké, Ottawa
Shelley Brown, Peterborough
Patricia Creighton, Kitchener
Joanne Geerling, Toronto
Marina Piccinini, St. John's

Oboe

Hamish Gordon, Ottawa
John Miles, Toronto
Mary Smith, Thunder Bay
Peter Voisey, Ottawa

Clarinet

Marc Becker, Toronto
Frank Boccitto, Toronto
Lorne Buick, Regina
Margaret Isaacs, Winnipeg
Susan Willson, Grimsby

Bassoon

Heather Chesley, Saint John, N.B.
Margaret Hooper, Bar River
Peter Lutek, Burlington

Horn

Rita Arendz, Middleton, N.S.
Raymond Bisha, Saskatoon
Jean-Marc Dugré, Trois Rivières
Margaret Howard, Calgary
Christopher Rose, Toronto
Andrew Southcott, Grand Bend

Trumpet

Mark Hopkins, Toronto
Anita McAlister, Campbellville
John Selkirk, Toronto

Trombone

Greg Farrugia, Toronto
Kathryn MacIntosh, Fredericton

Ken Read, Kirkland Lake

Tuba

Doug Burrell, Mississauga

Timpani

Robert Pearce, Victoria
Steven Peckham, Brantford

Percussion

Mark Duggan, Halifax
Peter Gallant, Summerside, P.E.I.
Robert Pearce, Victoria
Steven Peckham, Brantford
David Tomlinson, Toronto

Harpsichord

Dean Bradshaw, Toronto

Orchestra Manager

Beverley Spotton

to his lessons at the age of twelve. His compositions date from 1930 but it was in 1943 with a concert performance of the dances from his ballet Estancia that he was recognized as a highly effective musical interpreter of the spirit of Argentinian national culture and character.

He has had a highly successful career academically as well as in composition in spite of upheavals in his life as a result of the Argentinian political situation. In recent years, he has been honoured by Argentina and Brazil as well as by the United States. His compositions cover a wide scope ranging from film scores to ballet and opera, to orchestral and chamber music. He sees his style as a continuity and traces its evolution through three periods. His early works, which he calls "objective nationalism", present Argentinian themes openly. Later works dating from 1948 derive their rhythmic and melodic characteristics from the Argentinian spirit but in a more expressive, less overt manner.

Ginastera says that these works are "subjective nationalism". The third "neo-expressionistic" period, dating from 1958, includes works using techniques such as serialism and polytonality.

The Harp Concerto Opus 25 was written in 1956 but was revised in 1965 for Nicanor Zabaleta who was the soloist at the premiere performance in Philadelphia in February of that year. The work is characterized from the start by strong rhythmic accents reminiscent of that Argentinian spirit. The harp writing throughout requires great virtuosity and is full of subtle contrasting glissando effects. The cadenza at the opening of the third movement is especially effective in showing contrasting colour.

Symphony No. 4 in F minor, Opus 36

PETER ILYICH CHAIKOVSKI

Andante sostenuto - moderato con anima

Andantino in modo di canzona

Scherzo: Pizzicato ostinato

Finale: Allegro con fuoco

Chaikovski wrote six symphonies but it is only with the success of the fourth that he was recognized as an important symphony composer. He, like many other composers, produced some of his greatest works during the period of his life which was most troubled. The violin concerto and Eugene Onegin both date from this period as well as

the fourth symphony.

In a letter to his friend Nadelja von Mech, to whom the symphony is dedicated, Chaikovski explains the program of the work. The horn call in the introduction represents "Fate, the inexorable force that prevents our hopes of happiness from being realized." In the course of the first movement, various motifs representing different levels of happiness are introduced but are overcome by the horn call before the close of the movement.

The second movement expresses the sadness that comes with memories of youth. The third is a brilliant scherzo characterized by fascinating pizzicato and woodwind writing which express a mood that is happy and carefree.

Chaikovski said of the fourth movement, "If you find no joy within yourself, look for it in others." He portrays the countryside and peasant life, incorporating into the structure a well-known Russian folksong. But even this joy is never fully realized. The horn call returns to remind the listener of the inevitable control of fate.

- Notes by Arlene Davis

JEFFRY MASON, of Agincourt, Ontario, was one of the two first graduates in the Bachelor of Music in Conducting program, in the spring of 1981.

DANIEL WARREN, from Sudbury, Ontario, began trumpet studies at age fourteen. He has played as a member of the Hamilton Philharmonic, the Canadian Opera Company Orchestra and the Kitchener-Waterloo Symphony. He was also a member of the National Youth Orchestra for the 1980 session. He is a student of Stephen Chenette.

Gianetta Baril, born in Toronto and educated in Edmonton, began harp studies at age ten and is a student of Judy Loman. Her orchestral experience has included working with the Edmonton Symphony, Calgary Philharmonic, several youth orchestras and the Etobicoke and Mississauga Symphony Orchestras. A many-time scholarship winner, Miss Baril's latest triumph was winning the first award in the harp class of the CBC Talent Festival last spring.

Next Concert: U. of T. Wind Symphony, Sunday, October 18, 1981
at 3 p.m., MacMillan Theatre

Next U. of T. Symphony Orchestra Concert: Saturday, January 23,
1982 at 8 p.m., MacMillan Theatre